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defenders at the four corners of the bed. At this point the little girl fell peacefully asleep.

These few events have all the essentials of a little drama, but without desire to communicate it to others, nor was there any conscious purpose to relieve the state of mind. The conscious efforts had no doubt been already tried and found ineffectual, and that partly because they were conscious or known to be intended. It is only when the lions stalk in of themselves that the imagery becomes a drama or a real art product.

It is this completion of a train of feeling with its images in such a way as to become satisfactory but without depending on outside help, that is the essential feature of the art psychosis neglected by Prof. Hirn, and which accounts not only for such stories as Red Riding Hood, but modern novels where the authors report that these characters seem to them to have a life of their own which they feel forced to obey and follow in their delineations. This is manifest in music and dancing, but also in the graphic forms where, for example, as in painting, the picture as it becomes artistic and not a mere photograph, asserts itself as the meaning of the objects portrayed, which latter are changed, augmented, decreased, selected or emphasized, so that the picture recalls nature, but also completes or adds to it, much in the same way as the lions and their emotional accompaniments, stalked into the scene of the little girl and made it a satisfactory play.

With this difference in the analysis of the essential feature of the art psychosis it is easier to see the possibility of the completed Art state or emotion being derived from a deeper lying emotion or state which has so combined with the other contents as to transform or complete them. In the case of the little girl, it was a sthenic emotion of some kind which came in, accompanied by, either slightly before or slightly after, the entry of the lions. The question for the psychologist is, what is the original phylogenetic form of this sthenic emotion? That it was an emotion not so much of self-confidence, but of love and reliance on another, with a characteristically feminine sense of protection is an indication. All the better for the phylogenetic interpretation that it occurs in a case, where any conscious sexual purpose or feeling must be absent. Indeed Prof. Hirn's assumption that the phrase "erotic propitiation" describes the theory of the sexual origin of art, rather than narrows it, and perhaps degrades it, is of itself sufficient to blind him to the real value of the theory, for further appreciation of which the reader may be referred to the present writer's article in Vol VII of this *Journal*.

COLIN A. SCOTT.

*Sovremennaja experimentalnaja psychslogija w jezr otnoshenii k woprossam schkolnago obouchenija.* [Modern experimental psychology in relation to questions of school instruction.] By ALEXANDER NETSCHAJEFF. St. Petersburg, 1901. pp. 236, with 79 tables.

The species of psychological pessimism "made in Germany," which Münsterberg has been endeavoring with so much ardor to introduce into America, has apparently not infected Russia. Dr. Netschajeff's book is a strong earnest plea for the application of experimental psychology to education and a refutation of the dogma that this new science is not of direct value to the teacher. He admits that the teacher need not necessarily be an experimenter herself; but that she must be familiar with the results of experimental psychology; and he believes that these results are easiest comprehended when one knows the methods and steps by which they have been reached.

The first chapter discusses the adaptation of the school programme to age and mental capacities of children. The author cites from Gilbert's studies made at New Haven facts which tell strongly against

rigid uniformity. The second chapter discusses the school day with special reference to the effects of mental fatigue. He very clearly shows that the best intellectual work can be done only when frequent rest pauses are taken. Recesses must therefore be provided with sufficient frequency to afford opportunities for recuperation. In no sense can gymnastics take the place of the free spontaneous exercises which the recess affords. Indeed, the author is very pronounced in his opposition to gymnastics—at least as required in the Russian schools. They are stiff and mechanical and military, he affirms, and are heartily hated by the children. In the third chapter he discusses some of the factors involved in healthy mental development. With young children objective methods are strongly commended. The fourth and fifth chapters discuss various problems of school instruction—means of training the memory, uses of oral reading, acquisition of skill in mechanical exercises, etc.

The style of the book is clear and simple as it is intended for the use of Russian teachers. All the author's statements are well supported with facts from experimental psychology, and his familiarity with a wide range of investigations made in Germany, France, and America is quite remarkable. One finds frequent citations in his book of the excellent investigations made at Clark University, Yale University and other seats of learning in the United States where the value of psychology for teachers is illustrated and emphasized.

WILL S. MONROE.